Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Women Butt In On Censorship?

Toronto Local Council Wants Three Added To Roster

The addition of "three or more women of ability and judgment" to the present number of Ontario motion picture censors was suggested by the Local Council of Women, Toronto branch, in a resolution directed at its Ontario executive, which will send it on to the national officers.

A say as to what persons shall be appointed was also requested on the ground that members of the organization in various parts of Canada "have spent much time in voluntary service for the local motion picture boards." The reference is likely to regional Film Boards of Trade on such matters as the Children's Film Library.

Neither film nor theatre men were enthusiastic about the idea. It comes at a time when legiti-

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Oppose Daylight Saving In West

Exhibitors of Manitoba are throwing their full support behind a bill now before the Manitoba Legislature which, if passed, will end daylight saving time in that province. It was recently ended by Act of Parliament in Alberta. Favoring continuation of

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Para Announces Complete Sked

Henry Ginsberg, Paramount vice-president and studio head, has announced the company's complete production schedule up to January 1st, 1950, in an address before Paramount's east and west coast executives in conference recently in Hollywood.

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Queen City Club Hears Harmon

Francis F. Harmon, vice-president of the Motion Picture Association of America, was the luncheon speaker of the Empire Club, Toronto, on March 24th. His subject was: "The Iron Curtain and the Silver Screen."

Mr. Harmon recently returned from Europe and members of the film and theatre industry, as well as citizens in general, expressed much interest in his observations.

His remarks before the Empire Club and its guests from the industry will be reported in our next issue.

Royal Bank Data For Emp-U Case

Empire-Universal Films has won another skirmish in its legal battle with the J. Arthur Rank Organization for an accounting of the revenue of certain films to which it claims distribution rights under contract. The films were distributed by Eagle-Lion

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Scripter Engaged

Zoe Akins has been engaged to write the screenplay of Samuel Goldwyn's "Harvest."

FPCC Theatre Open

FPCC's de-luxe Toronto house, the 1,530-seat University Theatre, opened last week.

Decks Being Cleared For Pioneer Show

The Canadian Picture Pioneers plan for nation-wide 11.15 p.m. shows as a means of raising $100,000 for its trust fund is winning support from all classes of exhibitors. At meetings held in Toronto the Dominion's major circuits, such as Famous Players, Odeon Theatres and Twentieth Century Theatres, agreed to provide facilities.

After that the distributors came in with gratis features and the projectionists' and stagehands' unions expressed willingness to donate their services. It is hoped now that small and large independent exhibition units will

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Theatre Transferred

J. King has acquired the 250-seat Rouleau Theatre, the only one in Rouleau, Saskatchewan, from S. Johnson.

'Dream No More' Set For Release In USA

"Dream No More," the feature film produced in its entirety in Israel, will be released in the USA the latter part of April. The picture was written and directed by Joseph Krumgold and produced by Krumgold and Norman Lourie for Palestine Films, Incorporated.

A fictional story done in documentary style, the film stars Avrom Sroka, a member of the Ohel Theatre in Israel, who makes his screen debut in the picture.

JOSEPH SIMON, METRO, MOURNED

Joseph Simon, head booker of the Toronto branch of Metro-Goldwyn-Mayer, died recently in St. Michael's Hospital after an illness of several months. Forty-four years old, he was survived by his parents, two brothers and two sisters. He was born in England.

His entire business career was with Metro, which he joined as office boy 29 years ago. A member of the Variety Club and the Canadian Picture Pioneers, he was extremely well liked and his passing will be mourned widely.

CHAMBERLAIN REPLACES MILLER

Norman Chamberlain has replaced Tom Miller as head of theatrical distribution for the National Film Board. Miller has been transferred to Vancouver.

Chamberlain, who joined the NFB six years ago, had been liaison officer between the Board and government departments requiring films. He came from the radio and theatre fields to the federal film organization.

TWO THEATRES CLOSED BY FIRE

A very disastrous fire which swept through the village of St. Chrysostime, Quebec, completely destroyed the Roxy Theatre, 270-seat five-day house owned by E. Cote. It also gutted several other structures. In Birch River, Manitoba, a one-day house, the 175-seat Community operated by M. Perchaluk, was gutted by a fire which started in the furnace room of the theatre.

These seem to be the first theatre fires of 1949. Last year at this time about six houses had been destroyed by fires which mainly had their origin in boilers becoming overheated because of efforts to thwart the severe cold.

Tulsa SUSAN HAYWARD — ROBERT PRESTON — PEDRO ARMENDARIZ — CHILL WILLS in WALTER WANGER'S action-packed saga of the oil boom town told with all the beauty of Color by Technicolor!
AN EAGLE LION (Hollywood) SMASH HIT from INTERNATIONAL FILM DISTRIBUTORS Limited

AFL Rejoins Hwd. Industry Council

The Motion Picture Industry Council, Hollywood labor-management public relations organization, will begin its program soon, now that unions belonging to the American Federation of Labor have returned to it. This group withdrew when Cecil B. De Mille, Paramount director, was elected a co-chairman along with Ronald Reagan.

Art Arthur, a well-known Hollywood screen writer and prominent member of the Screen Writers' Guild, was recently appointed executive secretary of the MPIC.

The AFL Film Council retired from the public relations setup when De Mille was chosen to head it because of his advocacy of the "open shop." The appointment of Ronald Reagan to share top authority and the limiting the term of office to six months was an inducement for the AFL to rejoin. It stipulated that its decision "should not be construed as voicing confidence in the present chairman of the MPIC."

De Mille, said that "as chairman of the Motion Picture Industry Council, I cordially welcome the AFL Film Council back to membership. I feel that the motion pictures and radio, the only conflict I ever had with a AFL can make a distinct and valuable contribution to the MPIC's public relations program for the entire industry, of which organized labor is so important a part."

He stated that "In my fifty years of experience in the theatre, union was when I was denied the right to work in radio because I refused to submit to political dictation from a union board of directors."

The reference was to the time he refused to pay for a working card in a radio artists' guild in order to appear on a program over which it had jurisdiction.

FORMAN NTS DISTRICT MANAGER

Bill Forman, head booker of National Theatre Services, has been appointed district supervisor for the company, it has been announced by Sam Fingold, president.

Forman was at one time manager of an independent theatre, then became a booker with Odeon Theatres. He held that post for a number of years before moving to National Theatre Services.

PAT HANIFEN PASSES IN HALIFAX

Manager of the Garrick Theatre, Halifax, until several years ago, P. J. (Pat) Hanifen, one of Canada's senior theatre figures, died in Halifax recently at the age of 84.

Prior to becoming manager of Famous Players' Garrick Theatre in Halifax in 1934 he had been chairman of the Nova Scotia Board of Censors. Hanifen entered the theatre world as an actor and before retiring from the stage in favor of a tailoring and haberdashery business, had trouped the continent.

Business led to politics and politics to the censor's job, which he left after a change of government.

UI Setting Pact

Universal-International is setting a new exclusive contract with Abbott and Costello, which calls for two pictures a year for four years. Present pact still has two years to go.

Exhibitor Fined

David Berzon, owner of the Centre Theatre, Montreal, was fined $25 and costs in court recently for having allowed an insanitary condition to exist in his theatre.

Lightstone Again Distribs' Prexy

President of the Canadian Motion Picture Distributors Association for the third successive year is Gordon Lightstone, Paramount Canadian general manager. His re-election took place at the recent regular annual meeting in Toronto.

Harvey Harnick of Columbia Pictures was elected to succeed Dave Griesdorf, International Film Distributors, in the office of vice-president.

The appointment of Fred C. Dillon as executive-director was confirmed by the board.

Members of the board of directors of the Association include Gordon Lightstone, Paramount Film Service, Limited; A. W. Perry, Empire-Universal Films, Limited; L. M. Devaney, RKO Distributing Corporation; Haskell Masters, Warner Brothers Pictures Distributing Company Limited; C. S. Chaplin, United Artists Corporation; Arthur Silverstone, 20th Century-Fox Film Corporation; T. J. Gould, MGM Pictures of Canada Limited; Harvey Harnick, Columbia Pictures of Canada Limited; F. H. Fisher, Eagle-Lion Films of Canada, Limited; and D. Griesdorf of International Film Distributors.

Win $5.00

for a Title to this Cartoon!

The funniest gag lines accepted earn five bucks for the senders. Gag the situation — not the film title which changes on each appearance of the cartoon. Help put a smile on the face of our sad old world by sending as many entries as you like to:

FRANK FISHER

EAGLE-LION FILMS of Canada Limited

Odeon Toronto Theatre

18 Carlton Street, Toronto

EAGLE-LION

It's a Problem!

"Once they should have to stand for what a theatre manager has to stand for!"

Winner — Ted Vatcher, Vancouver.

PARAMOUNT SKED

(Continued from Page 1)

This marks the first time that a production program has been fully prepared for an entire year in advance.

The list of productions forming this year's schedule is as follows:

"Mr. Music," starring Bing Crosby and directed by Richard Haydn, who established himself as a comedy director with "Miss Tatlock's Millions." Robert Welch will produce.

"Sunset Boulevard," a Charles Brackett-Billy Wilder production with an all-star cast including Montgomery Clift, Nancy Olson, Gloria Swanson and Erich Von Stroheim.

A Mabel Normand-Mack Sennett story starring Betty Hutton and John Lund with Robert Welch as producer.

"Eagles of the Navy," big-scale service story starring Alan Ladd, with Robert Fellows as producer.

"Copper Canyon," starring Ray Milland, Hedy Lamarr and Macdonald Carey in a Technicolor story of the old West directed by John Farrow and produced by Mel Epstein.

"Where Men Are Men," Bob Hope comedy in Technicolor, a follow-up to the successful "The Paleface," to be directed by George Marshall and produced by Robert Welch.

"I Married a Dead Man," from the novel by William Irish, starring Barbara Stanwyck and John Lund under direction of John Farrow and production by Richard Maibaum.

"Little Boy Blue," starring Betty Hutton and Fred Astaire, with Norman McLeod directing and Robert Welch producing.

"Beyond the Sunset," large-scale western with William Holden heading an all-star cast and Mel Epstein producing.

"Dead Letter," adventure story of the USA Post Office Department starring Alan Ladd and directed by William Keighley under production supervision of Robert Fellows.

"World on a String," Bob Hope starring vehicle to be produced by Robert Welch.

"Counter Intelligence," starring Ray Milland in an adventure romance with Robert Fellows as producer,

Frank Capra's production, "Riding High," with a stellar cast headed by Bing Crosby, Coleen Gray, William Demarest, Frances Gifford, Charles Bickford, Ward Bond and Jack Kirkwood, based on the Mark Hellinger story "Broadway Bill."

"Montana Rides," western epic to be produced by Robert Fellows.

"After Midnight," starring Alan Ladd and Wanda Hendrix with Celia Lovsky, Francis Lederer and Joseph Calleia. Mitchell Leisen will direct and Richard Maibaum will produce.

"Red, Hot and Blue," starring Betty Hutton and Victor Mature with June Havoc, Jane Nigh, William Talman, William Demarest and Frank Loesser. John Farrow is directing and Robert Fellows is producing.

"Dear Wife," all-star cast including William Holden, Joan Caulfield, Billy De Wolfe, Edward Arnold, Mona Freeman, Mary Phillips and Arleen Whelan with Richard Haydn directing and Richard Maibaum producing.

"Rope of Sand," Hal Wallis production starring Burt Lancaster, Paul Henreid, Claude Rains, Peter Lorre and John Bromfield and introducing Corinne Calvet, with William Dieterle directing.

"Thelma Jordon," Wallis production starring Barbara Stanwyck and Wendell Corey, with Paul Kelly and Joan Tetzel, under the direction of Robert Siodmak.

"My Friend Irma," Wallis production with a stellar cast headed by John Lund, Diana Lynn, Marie Wilson, Don DeFore, Dean Martin and Jerry Lewis and directed by George Marshall.

Another Wallis production is scheduled to go before the cameras later in the year.

Clear Decks For Pioneers

(Continued from Page 1)

fall in line. Film salesmen and others whose work brings them close to exhibitors in more removed areas are explaining the aim of the Pioneers.

Oscar Hanson, head of Monogram and campaign chairman, pointed out before business took him to the United Kingdom, that the benefits of the trust fund will not be limited to Pioneers only. Any member of the industry may seek needed aid.

Although newspapers will be informed of the history and aims of the Pioneers, nothing will be said to the public about the use of the money. The show, to be advertised as being under the auspices of the Canadian Picture Pioneers, will just be another movie exhibition as far as the patron is concerned.

Vaudeville may be used where available. In some cases permits will be necessary and the local exhibitor will clear such matters himself. But if the government and union okays are secured and stage talent is available, a raise in the ordinary admission may be acceptable. The shows must not be advertised as "midnight shows."

Most shows will likely take place in April and May and several definite dates have already been set as "test runs." In Winnipeg the date set for the "Preview Night" is Wednesday, April 27th, and H. A. Bishop of Famous Players has been named chairman of the show. He has offered the city's largest theatre, the 1,947-seat Capitol, and a $1 admission charge has been settled upon. Tickets are being placed on sale in all seven of Winnipeg's downtown theatres.

It is believed that the amusement tax will be removed for this occasion.

In Ontario, it was decided to run the first shows on the first Friday in May, with the Imperial, Toronto: the Odeon, London; the Capitol, Brampton; the Lincoln, St. Catharines; and the Capitol, Peterborough, sharing that date. The suburban runs would follow on the Friday two weeks later. In Toronto it was decided to use different features for the different theatres, with all the exchanges sharing the burden of supplying the films as much as possible.

In the Maritimes, R. S. Roddick of Famous Players has set two shows for his company. Both will take place Friday, April 29th —one at the 2,000-seat Capitol in Halifax and the other at the 1,400-seat Paramount in Saint John, NB.

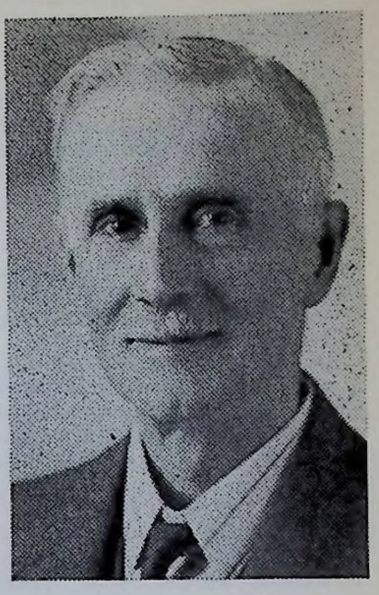
The circuits will absorb the cost of advertising where their theatres will be used. Associated Screen News will donate the trailers.

RKO Final Title

"Baltimore Escapade" has been renamed by RKO "Adventure in Baltimore."

Site Sale Settled

Dispute over the sale in Newmarket, Ontario, of a site for a $70,000 theatre has been settled in assize court. Original terms of the sale were accepted by both Charles Bondi, buyer, and Norman J. Sedore, seller.



P. J. (PAT) HANIFEN

Former Halifax theatre manager and one-time chairman of the Nova Scotia Board of Censors who died recently.

DAYLIGHT SAVING

(Continued from Page 1)

daylight saving are the racetrack interests, who like the longer day, and some small groups.

Among those strongly in favor of the measure are mothers of small children, who find it difficult to get their youngsters into bed while the sun is still shining; railway workers, who work on the same time schedule all year regardless of any change and are therefore forced into altering only their private lives; and farmers, whose chores requiring stock-feeding, etc., would mean that they would lose an hour's sleep trying to keep to their schedule.

Others in opposition to daylight time include travelers, for the same reasons that affect railway workers; newspapers, which must wait for market results and late sports before publishing the final edition; and radio stations, which, to connect with eastern networks, must carry their broadcasts too late to catch the peak audiences.

Exhibitors point out that daylight saving was originally used as a war emergency measure and believe that it has long since outlived its usefulness, but has been continued because of force of habit and the lackadaisical attitude of those against it.

Arrangements Set For 'Quo Vadis?'

With completion of arrangements for the use of Cinecitta Studios in Rome, MGM has announced final plans for filming "Quo Vadis?" in Italy, starting in June, with Arthur Hornblow, Jr. producing and John Huston directing. Gregory Peck and Elizabeth Taylor will be starred in the Technicolor production.

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EMP-U, RANK SUIT

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Films of Canada.

Justice Mackay, in Osgoode Hall, Toronto, ordered Thomas F. Whitley, manager of the Toronto branch of the Royal Bank of Canada, to appear before R. S. Stonehouse, special examiner, to answer questions set out in letters from the United States District Court for the Southern District of New York, within 30 days.

Whitley was ordered to produce certain books, papers and other articles that may be in possession of the Royal Bank of Canada which are related to the subject matter of the New York court's enquiries. Stonehouse will examine them, ask questions and take depositions in writing to be forwarded to the New York court.

F. W. Fisher, KC, acted for Empire-Universal.

The New York suit was initiated in the summer of 1947 and followed similar action in Canada. Damages sought were given as $1,000,000 and an injunction against the continuation of the alleged breach of contract was asked. J. Arthur Rank may testify in New York, for he will be on this continent again in April.

The legal battle has not gotten beyond the skirmishing stage in Canada, although several years have passed.

Astral Gets Rights

Astral Films has acquired Canadian rights to "Thunder Rock," MGM British Production starring James Mason, Michael Redgrave and Lili Palmer.

— EDITORIAL OPINION —

HERE COME THE VIGILANTES!

Recently we wrote about bodies which supplement the law, such as police commissions, and their occasional inclination to borrow the judge's robes. But how about organizations which, by their own appointment, supplement such official supplementary bodies? That is the situation in the motion picture industry in the case of censors and the IODE. Though not alone in the field by any means, the IODE's most popular pastime seems that of policing the movies. That organization, of course, does great work and in some directions the theatre business is better off for its interest. It is the situation which is interesting.

The National Film Society of the IODE gives some interesting advice to its provincial film convenors:

Co-operation with the Censor Board should be sought in each province, and while it is not probable that we should be members of the Board, it is possible that we could attend any screenings desired and also become conversant with provincial censorship and theatre inspection laws.

It isn't flattering to a censor to tie him to apron strings or imply that he needs outside help to do his job right. It isn't fair, either. The censor is appointed by elected representatives and his obligation is to the public as a whole. Privileges should not be granted to any militant minority. He is expected only to take its opinion into consideration.

If screening room space is granted to unofficial organizations, then why not office space? Would not such privileges have to be granted to any and all such bodies? We would soon find ourselves with unofficial censorship juries.

If privileges are granted to one body and in one industry, it follows that they should be the same in others. What about police commissions? How about censors of information? How about room on the committees of private and public radio stations which rule on policy and script content? Then there are the magazines and newspapers. Would any of these bodies make room for a representative from a non-government department and be guided by such a person? We don't think so.

That sort of thing is not part of the processes of democratic government as the public understands them.

* * *

That prophetic editorial was printed in our issue of July 5th, 1944. The IODE hastened to deny that it sought censorship rights. Now we have the Local Council of Women taking the position that the censors are stupid and need its help. It wants three of its nominees appointed to the Ontario board of censors, which inspects films for about one-quarter of Canada's theatres. If it gets away with it here, it will interfere with other boards in different provinces.

We would like to point out to the Local Council of Women the wise words of Josephus Daniels, a fine American: "No man ever lived who was wise enough to be a censor." But since those in authority consider censors necessary, men have been selected who devoted most of their lives to the unbiased conduct of that task. Nominees of the Local Council can only confuse things.

Let members of the Local Council of Women read the editorial, "On Movie Fare," which appeared recently in the Listowel Banner as part of a controversy over Western films for children. Here it is in part:

With just a hint of exasperation, we find it necessary to stress the obvious again. For several weeks now, motion picture programs coming under the general head of "Western Movies" have come under fire of ladies' organizations of the town and district.

We suggest also that persons should refrain from voting pro or con on resolutions about "Western Movies" unless they have seen one in recent years which they knew was objectionable in its effect on juveniles.

We suggest that any parents wishing to prevent their young offspring from joining in the Saturday afternoon throng at the movies, take disciplinary action in the home. Presumably children attend movies by parental permission. If they attend in defiance of parents, there is a job to be done at home.

Let the hand that rocks the cradle censor the movies at home.

WOMEN BUTT IN?

(Continued from Page 1)

mate civil liberty organizations are ready to contest film censorship before the Supreme Court in the USA and a bill before the British parliament would outlaw such powers in the living theatre.

"Censorship in Ontario is satisfactory and needs no interference from outside bodies," stated Gordon Lightstone, president of the Canadian Motion Picture Distributors Association. "We think the government branch which exists for that purpose has been carrying out its duties in a very efficient manner. Some of its decisions are contrary to our interests but we have learned to accept them as fair and impartial."

The newspapers would no doubt oppose it. In Listowel, Ontario, a women's organization declared Westerns to be bad for children and this was denied by the local exhibitor, H. C. D. Main, who is president of the Motion Picture Theatres Association of Ontario. A letter from him was printed in the Listowel Banner, which expressed opposition to unofficial groups interfering with censorship.

Nor is it the first time such an idea has been expressed. In 1944 the National Film Society of the IODE proposed a closer relationship between its convenors and censors. Our editorial, "Here Come the Vigilantes," reprinted in the adjacent column, drew a statement from the IODE that it did not aspire to censorship rights. The editorial, it said, "represents a complete misunderstanding of the aims of the National Film Committee."

Copies of the editorial were sent to all film convenors across Canada, with a letter which told the recipient that "It has been the declared policy to bring what influence we can to bear upon local theatre managers to show pictures suitable for children especially at Saturday matinees, and upon parents to select only such pictures for their children to see, and this policy shall be continued by the committee."

Windust To Direct

Bretaigne Windust will direct Warners' "Young Man With a Horn."

Gloria Swanson Set For Lead Role

Gloria Swanson, one of the best-known of silent screen stars, has signed with Paramount for a leading role in the company's forthcoming "Sunset Boulevard," a film of contemporary Hollywood. Inactive since 1934, except for an appearance in RKO's "Father Takes a Wife" in 1941, Miss Swanson will portray a star of the silent screen in the present film.

Variviews

Observanda

Heartbeats of Show Business

One night last week Show Business led off the Variety batting order for this season, with Baseball on deck and Hockey in the hole. And whacked out a homer that old-timers of tomorrow will talk about.

Human beings recruited from places where personality and talent reach the patron comparatively unmechanized captured the magnificent Odeon and chased out the flat enlarged actors whose exclusive haunt it was. And when the round actors had romped to their heart's content the flat actors returned and became their allies in the cause — Variety Village for crippled children.

It was showfolks at their warmest moments and Show Business at its best. Jack Arthur, long one of the continent's big theatre names, produced the show with the aid of Don Hudson. He saw to it that Variety principles were made known to the audience through a prologue and an epilogue as touching as they were colorful.

As Technicolor scenes of circus life faded off the screen an overhead spot picked up Sam Wacker, image of the traditional circus barker, spieling. As he faded out Lorne Greene, on one of the aprons, told the story of Variety.

Then the show came on — and a great show it was. I won't go over the bill here, but the performers from at home and the USA were outstanding. They got all the praise they can use for a long time from Jack Karr of the Star, Stan Helleur of the Telegram and Herb Whittaker of the Globe and Mail, the town's top critics.

The show was closed with the official song of Variety, "There's No Business Like Show Business," and the audience remained seated as the barker and Lorne Greene came back. Then, as Samuel Hersenhoren led the large orchestra through suitable background music, Greene intoned the Variety benediction.

"Almighty God, help us to help the other fellow. May we always remember that a tiny baby inspired us and is the reason for our Club's existence, and when we ring down the curtain, strike the set, and clear the lot for the last time, and our earthly tasks are at an end, may we leave with confidence, knowing that this earth was made just a little better for our having been here. Amen."

The solemn hush was broken by "Show Business" until the J. Arthur Rank production, "The Passionate Friends" was heard.

There were refreshments backstage and later performers and members thronged the Variety Club and made as lively an evening of it as the clubrooms have known.

* * *

Variety sure owes thanks to Norman Cornell, Ben and Harry Smith, Murray Little of the Casino, Phyllis Hancock for the Grayson Girls, Boris Volkoff for his ballet, and other backstage figures. And all who provided one kind of assistance or another.

As a Variety member I think Herb Allen's fund-raising committee sure did its stuff well, as did George Peters' ticket committee. There was no end of publicity, thanks to such committee members as Larry Graburn of Odeon and Jim Nairn of Famous Players. Jimmy Cameron deserves a nod for his work on the program and a thousand other matters. Sam Wacker did the same great job of selling the ad space on the Variety curtain.

Jack Chisholm, whose company, Associated Screen News, reflected Uncle Ben Norrish's usual generosity, delivered 51 trailers on stock donated by Canadian Kodak.

And Bob Kesten and his radio gang really aired our hopes and dreams of money for Variety Village via Variety Night.

But our Jumbo-size salute goes to the Hon. J. Earl Lawson, KC, head of the J. Arthur Rank Organization of Canada, for the use of the theatre, which meant cancelling a performance of a holdover picture.

The general effort brought between fourteen and fifteen thousand dollars. The value of newspaper space, air and screen time, facilities, personal services and so on expended to earn that amount can't be estimated.

Heard Hereabouts

A bad penning always turns up. It's "My Wild Irish Rose," not "When Irish Eyes are Smiling" that's 50 years old. That pair of song titles is one of my mental hazards — I'm always using one when I mean the other . . . **Unsung hero** of the Variety show was Bob Lester of the Odeon staff, who handled the advance sale . . . **That was an excellent layout** and story about industry economics and 20th Century-Fox history on the Tely's financial pages. Sam Glasier, always in there pitching, inspired it.

Look Magazine is doing a study of Toronto . . . **It's a boy** at the Larry Graburns, Junior bowing in not long after his mother watched the Variety show bow out . . . **Percy King's daughter,** Patsy Butchart, enlarged the clan by one little girl recently and the birth announcement read like that of a new car model . . . **Ed Newman** was married recently in Winnipeg and his vow-taking was preceded by a stag attended by about 80 members of the film and theatre colony . . . **Biltmore Theatres'** new address is Suite 108, 221 Victoria Street. The place looks like a big-budget set.

Bob Kesten quotes Bill Kemp as saying that "J. Arthur Rank is soon going to release a picture with dialogue and music so loud, you'll be able to hear it above the popcorn and chocolate bar wrappers." Reminds me of the exhibitor who complained bitterly to a film company representative that the picture was so bad it was ruining his popcorn business . . . **A manager slowed down** vandalism in his theatre by putting the slashed seats on display in the lobby, Arch Jolley reports in the MPTAO bulletin.

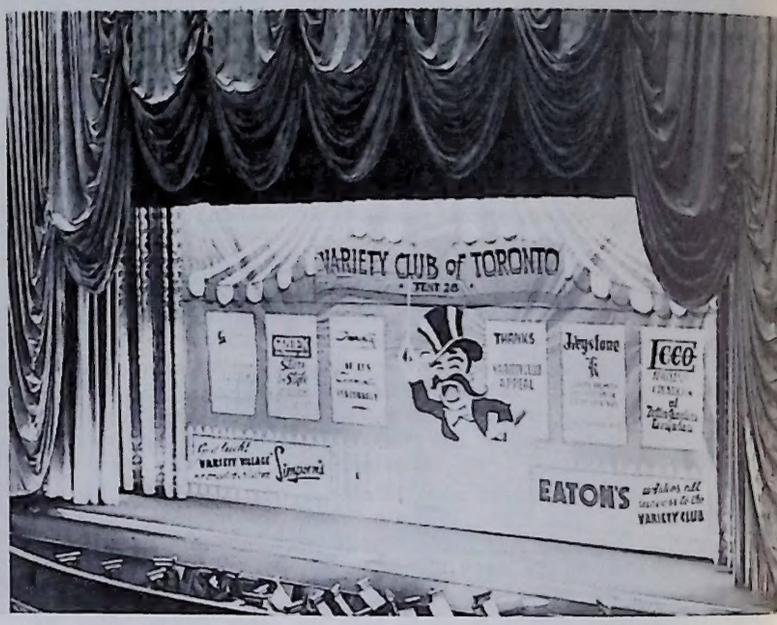
Fred Peters of Dominion Sound was in from Montreal, attending the Variety show with Charlie Curran . . . **Simcoe folk** publicly wined and dined Bill Watt, now of the Hollywood, Toronto, who had spent four genial years among them . . . **John Sturdy,** CPR public relations officer, has written the story for "Cariboo Trail," the next Nat Holt production. Sturdy wrote "Corvette K-224" . . . **In Chicago an exploiteer** for "Bomba," a jungle film, ran it off in front of Bushman, the world's largest captive gorilla. Everything was okey until the boy and the girl clinched. He beat his skull, then heaved his food, etc. at the bars and a glass plate saved the screen. Huh, everybody's a critic!

My friend John Slater refers to lox as Spadina Avenue Barracuda . . . **Fighting words** about Canada's greatness — and false modesty — were those broadcast by John Fisher over CBC. Title: "Asleep at the Switch" . . . **Ray Avery** of ASN, Montreal, and Ray Tubman of Ottawa were recent visitors to the Variety Club . . . **Grant Theatre** now features vaudeville, with The Ripleys topping the first bill . . . **A New York judge,** bless him, fined a taxi driver because he was one of those motorists who "start their cars instantly with the change of lights and pedestrians must run for their lives."

I like this item from "The Lyons Den," which is one of America's two top columns. I hope my friend Leonard Lyons and his syndicate don't mind me reprinting it here:

"There is a rule at Schenley's that no employee who has been there longer than 10 years can be fired unless the president of the company approves. This week John Leban, president of Schenley's, approved the firing of a veteran district manager for the company . . . That night Leban saw the play, "Death of a Salesman." And after the show he was haunted by the scene in which the salesman, after long years of service, is fired by the young president. At 8 a.m. the next day he rushed to his office, in time to recall his firing order and issue a substitute directive: 'Make another job for him'."

Film men are breaking into print. An editorial in the Toronto Telegram tells about the gun-making hobby of Famous Players' Eddie Zorn, who supervises 51 theatres between the lakehead and the Rockies. Winnipeg Tribune first ran the story . . . **Wally,** in The Montrealer, tells the story of J. Arthur Hirsch under the heading: "Movie Master." It's a good story which disproves the legend that Montreal's top exhib spits ice . . . **William Archer** now drama reviewing for the Montreal Gazette.



Scenes at the Variety Night for the Crippled Kids' Project

Folks in the photos will be identified from left to right. Top photos: 1. At the rehearsal — Rudy Hanson, Club Norman; Don Hudson of Odeon Theatres who was production assistant to Jack Arthur; Johnny Morgan, Club Norman, who emceed the show; Jack Arthur, in charge of production; Don Haskett, one of the singing stars; Samuel Hersenhoren, one of Canada's leading musicians, who conducted the orchestra; and George Taggart of the organization of that name.

Inset—Sam Wacker, who appeared as Variety's symbol come to life, personifying the spirit of show business.

Backstage scene—2. Phyllis Hancock, whose Grayson Girls were the production's chorus line; Jack Arthur; Dr. Leslie Bell, conductor of the famed Bell Singers, who provided a sextet for the occasion; and Boris Volkoff, Canada's outstanding ballet teacher, whose group danced a scene from Prince Igor.

Bottom photos: 1. In the loges — The Hon. J. Earl Lawson, KC, head of the J. Arthur Rank Organization of Canada, which donated the theatre; Mrs. Lawson; Alan Robinette, Odeon Theatres; Mrs. George Peters; George Peters, vice-president of Odeon Theatres; and Frank Fisher, general manager of Eagle-Lion Films of Canada, which company contributed the North American premiere of "The Passionate Friends."

2. The Variety curtain which met the eyes of patrons as they entered the theatre.

Foreign Critics In USA Pick Toppers

"The Snake Pit" was voted the best picture of 1948 by editors of 85 foreign-language daily newspapers throughout the USA, it was announced recently by Sigmund Gottlober, executive director of the Foreign Language Press Film Critics' Circle. Members of the Circle, who voted by mail, chose Olivia de Havilland as the year's best actress for her performance in "The Snake Pit," which also was named the best American picture of the year. Anatole Litvak, co-producer and director of the picture, was termed the "producer of the year."

Sir Laurence Olivier took top acting honors for his portrayal of "Hamlet." The Italian-made "Paisan" was voted the best Continental picture and its director, Roberto Rossellini, the year's top director. "The Red Shoes" was selected the top British-made film.

Studio Press Head

Al Horwits, eastern publicity manager of Universal-International, has assumed the duties of studio publicity director, it was announced recently by David A. Lipton, ad and publicity head.

Columbia Sets Stars

Columbia has named William Holden to star with Lucille Ball in "Miss Grant Takes Richmond." At the same time Janis Carter was cast for the part of "the other woman."

Joel McCrea Signed

Joel McCrea has been signed by MGM to star in "Stars in My Crown," which William Wright will produce from the Joe David Brown novel laid in the post-Civil War period.

QUESTION: TO CUT OR RAISE UK QUOTA?

While the UK Cinematograph Exhibitors Association blames the 45 per cent quota on USA films in Britain for much of the industry's troubles, a suggestion was put forward that it be raised to 60 per cent. This came from G. Elvin, general secretary of the Association of Cinematograph and Allied Technicians, who said that the present quota wasn't high enough to keep the studios busy. He urged the Cinematograph Films Council to raise it. Answering a charge of featherbedding as a major factor in inflated costs, he blamed "front office chaos and extravagance."

Milton Shulman, ex-Toronto lawyer and army veteran who is now columnist of the London Evening Standard, attacked British film producers as "extraordinarily bad business men."

RKO To Distribute 'Savage Splendor'

RKO has concluded arrangements with Armand Denis for the release of this explorer's feature-length African big-game film, "Savage Splendor." Filmed in Kodachrome during the Denis-Lewis Cotlow expedition last year, this production is the first of its kind to be printed in Technicolor.

The trip, which took ten months and covered some 22,000 miles, resulted in some of the most amazing animal shots ever captured on film.

Rosenfield Appointed 20th-Fox Ad Head

Jonas Rosenfield, Jr., has been appointed advertising manager of 20th Century-Fox, it was announced recently by Charles Einfield, vice-president.

Rosenfield, who has been with the company since November, 1941, was assistant advertising manager until his promotion to the new post.

Starting in the motion picture industry in 1936 with Warner Bros., Rosenfield left in 1940 to become advertising manager for Walt Disney Productions.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 14, No. 13 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Whispering Smith

with Alan Ladd, Robert Preston, Brenda Marshall (Technicolor)

Paramount 88 Mins.

WESTERN RAILROADING STORY. IDEAL ROLE FOR LADD'S TALENTS. HIS FANS SHOULD GO FOR IT WITH RELISH AND REWARD. ACTION STUFF.

Chief character in Frank Spearman's novel about western railroading is an ideal role for the diverse talents of Alan Ladd. Here his opportunity ranges the full scale of action, grim drama and the like. He does very well at it, too, delivering to the screen a pat, convincing role for his fans to view with relish and reward.

"Whispering Smith" is a railroad marshall, quicker'n a wink on the draw and plenty jumps ahead of the baddies when they try to pull something not on the up and up. His forte is creeping up on his quarry and whispering for them to drop their guns and come along peaceably. For general entertainment purposes it is a good character part that gets over to the audience at the outset.

First tangling with the Barton boys who try to stick up a train and have the bad luck to select the one he is aboard, Ladd knocks two of them off. The third escapes. But Ladd circulates in the vicinity nursing a minor wound and looks into a few things. He turns up a bit here another there, locates the third Barton, kills him.

A pal to Ladd and married to Brenda Marshall, Robert Preston falls in with Donald Crisp, a cattleman neighbor, and together they run amuck wrecking trains. This is brought about after Preston is prevented from making off with "slightly damaged" goods in a legitimate wreck and is discharged. Joining with Crisp they make a big illegal thing of the practice. Ladd returns to the scene, recruits a posse and sets things to rights—killing Preston in the process.

Lelie Fenton's direction injects proper touches.

CAST: Alan Ladd, Brenda Marshall, Robert Preston, Donald Crisp, William Demarest, Fay Holden, Frank Faylen.

CREDITS: Associate producer, Mel Epstein; Director, Leslie Fenton; Screenplay, Frank Butler, Karl Lamb; Based on a novel by Frank H. Spearman; Photography, Ray Rennahan.

'Perfect Strangers'

Ginger Rogers and Dennis Morgan will star in Warners' "Perfect Strangers."

Down to the Sea in Ships

with Richard Widmark, Lionel Barrymore, Dean Stockwell

20th-Fox 120 Mins.

FIRST ROUSING ENTERTAINMENT OF 1949: HIGHLY GRATIFYING SEAGOING ADVENTURE STORY DONE WITH INTELLIGENCE, FEELING AND BRILLIANT SPECTACLE. PERFORMANCES OF TOP CALIBRE. MASTERFUL TECHNICAL JOB.

Coming through with the first rousing entertainment of the year 1949, 20th-Fox delivers in "Down to the Sea in Ships" a highly gratifying seagoing adventure that is more than a series of photographic thrills and seascapes. The story content has intelligence, dignity. It probes depths of feeling, disciplinary rules of behavior and actions, with aspects of the dangers of seagoing life when men hunted whales in close proximity, emphasized and delineated in terms of command responsibility.

Too, it is the story of a young boy's initiation into the realm of high, precarious adventure, his "blooding" when he makes the crew of a whaleboat. They were iron men who went to sea in wooden ships in the days when New Bedford was the important whaling port of the New England industry. They were staunch as oaks. They trained their heirs the hard way via experience and the unbending orders of the command deck.

In making "Down to the Sea in Ships" again after 26 years the producer and director, Louis Lighton and Henry Hathaway, have carefully constructed a moving canvas that becomes a brilliant display of the mechanics and artistry that contribute to the motion picture form. There can be no comparison with the silent version for here the full and awesome impact of sound and fury, the dangers and the thrills of the whale chase are brought up for close inspection and evaluation as an emotional spectacle.

There is much to list and laud in the film. Richard Widmark will garner limitless respect and stature in the eyes of the audience for his delivery of his role. Another brilliant notch may be cut by Lionel Barrymore as "Bering Joy," master of the "Pride" of New Bedford. Dean Stockwell is the hub of the circle of story attention and he takes top place among the child actors of the day as "Jed," grandson to Barrymore. In rendering the role the boy hits the viewer right between the eyes and never once resorts to childish charm to play upon the emotional reaction of the audience.

Here too, the making of the films is a brilliant achievement in the technical. Photographically it leaves nothing to be desired, for which Joe MacDonald can take a well deserved bow. The special effects by Fred Sersen and Ray Kellogg wherein the spectator is taken on a whalehunt from a vantage point right behind the harpooner, and the frightening business when the "Pride" hits an iceberg and kills a man in addition to injuring others, are such stuff as merits a round of spontaneous applause.

With the story shrewdly timed to generate a degree of impatience, the narrative begins with Barrymore and Stockwell returning from a record voyage to New Bedford. Young Stockwell who shipped as cabin boy under his grandfather, must pursue his education. He plugs hard and sincerely at book learning; fails to measure up to requirements but with the understanding by Gene Lockhart manages to get passing marks and thus go to sea to continue the "Joy" line of endeavor. Windmark is signed as mate under Barrymore. It is a voyage replete with insights into human nature, the strict personal rules that Barrymore has set for his command, brilliant depiction of intense humanity not dictated by the course of events but by devotion and love. There are moments of light relief, pitiful regret for emotional outbursts, the course of life and death at sea, all displayed keenly before the "Pride" ties up again at New Bedford.

CAST: Richard Widmark, Lionel Barrymore, Dean Stockwell, Cecil Kellaway, Gene Lockhart, Berry Kroeger, John McIntire, Henry Morgan, Harry Davenport, Paul Harvey, Jay C. Flippen, Fuzzy Knight, Arthur Hohl, Dorothy Adams, Hubert E. Flanagan.

Credits: Producer, Louis D. Lighton; Director, Henry Hathaway; Screenplay, John Lee Mahin, Sy Bartlett; From a story by Sy Bartlett; Music, Alfred Newman; Photography, Joe MacDonald; Art, Lyle Wheeler, Ben Hayne; Sets, Thomas Little, Walter M. Scott; Editor, Dorothy Spencer; Orchestral arrangements, Edward Powell; Special photographic effects, Fred Sersen, Ray Kellogg; Sound, W. D. Flick, Roger Heman.

DIRECTION: Superior. PHOTOGRAPHY: Brilliant.

'Chain Lighning'

Humphrey Bogart will star in Warners "Chain Lightning," formerly "Jet."

'Cowboy and Indians'

Shiela Ryan will star opposite Gene Autry in Columbia's "The Cowboy and the Indians."

Unknown Island

with Virginia Grey, Philip Reed, Barton MacLane

Astral Films (Cinecolor) 76 Mins.

WEALTH OF EXPLOITATION OPPORTUNITY SHOULD SPUR SHOWMEN TO MUCH EFFORT FOR THIS ONE. MADE TO ORDER FOR THE FULL WORKS WHICH SHOULD PAY OFF.

Wealth of exploitation material in "Unknown Island" can stand an intensive working over to a highly profitable end result by an exhibitor willing to extend himself along such lines. It is made to order for the full works.

Remotely resembling "The Lost World" of over two decades ago, and "King Kong" in more recent years, this production by Albert J. Cohen makes ingenious use of process screen backgrounds, fine scale work in sets and animals and smart use of war surplus munitions. It must be said about here that such prehistoric fauna as dinosaurs and the scaly, carnivorous like roar and stagger about frightening the cast fairly out of their wits, create a lot of interesting havoc.

"Unknown Island" has an obvious story but with an audience entering into the right spirit of acceptance, it should provide plenty of exhibitor-patron enjoyment. It would be a better bet for the kid trade if the few sex angles were played down. Seems Barton MacLane has a penchant for Virginia Grey.

Chartering MacLane's ship, Miss Grey and Philip Reed go to this unknown Pacific island. Richard Denning goes with them but through no effort of his own. Reed wants to bring back a pictorial account of prehistoric beasts. MacLane soon decides he wants a live one. Plenty happens during their sojourn. It is flambuoyant fiction.

At length MacLane meets his end in the maw of a giant sloth. Reed, Denning and Miss Grey return to Singapore where the girl no doubt found Denning more to her liking than Reed who showed a chicken streak when things looked rough. Jack Bernhard's direction misses no trick.

CAST: Virginia Grey, Phillip Reed, Richard Denning, Barton MacLane, Dick Wessell, Dan White, Philip Uazir.

CREDITS: Producer, Albert Jay Cohen; Director, Jack Bernhard; Screenplay, Robert T. Shannon, Jack Harvey; Original, Robert T. Shannon; Production manager, Rudolph Abel; Photography, Fred Jackman.

DIRECTION, Slick. PHOTOGRAPHY, Good.

Television OKs In April From CBC?

There is a possibility that television licences may be granted to applicants from Montreal and Toronto at the April 7-9 meeting of the board of governors of the Canadian Broadcasting Corporation. A CBC spokesman in Ottawa indicated this and said it was probable that consideration of applications from other areas will be postponed.

The Toronto applications are from CFRB and CKEY, radio stations; Famous Players Canadian Corporation, theatre circuit; and Al Leary, who has an affiliation with a British company. Stations CFCF and CKAC are the Montreal applicants.

Among those who have filed for licenses are the Hamilton Spectator and Station CHML, Hamilton.

It is expected that the government will shortly grant the CBC a loan for its television program of joint participation with private firms. But the Canadian Association of Broadcasters recently stipulated that its member stations would not join with the CBC unless it gave up its power of program regulation.

Two Release Titles For Columbia Pix

Final titles have been announced for two Columbia features. The film previously identified as "Greed" will reach the screen as "For Those Who Dare" and "Johnny Allegro" has been selected as the release title for "Hounded." Glenn Ford and Ida Lupino star in the former while the latter features George Raft, Nina Foch and George Macready.

James Cagney Back With Warner Bros.

James Cagney will return to Warner Brothers for a series of three pictures, it was announced recently by Jack L. Warner, executive producer. Deal was set with William Cagney, president of Cagney Productions, the firm with which James Cagney has been affiliated since leaving Warners. In addition, Cagney Productions will make three films for Warner release.

Cagney will star in Virginia Kellogg's original, "White Heat," and "The West Point Story," a musical. Third picture will be selected later.

Wanted

Position as manager of a small town theatre. Eight years experience.

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TV Roundup

The average USA family will soon be spending $100 per year on its television set against the $400 it now spends for its automobile and $40 for movie attendance, Paul Raiburn, director of Dumont and vice-president of Paramount, told the Investment Bankers Association of America in Chicago recently. These figures were found through surveys in the New York area. The movies and the various sections of the publishing field would not be hard hit, he felt. Paramount, Raiburn said, planned to produce pictures for TV, to introduce it into theatres and to use it generally as a medium for promoting motion pictures.

In the USA the Zenith company provoked a controversy by advertising that its sets are the only ones currently capable of receiving ultra-high frequency broadcasts, thus implying that other sets would soon be useless. H. C. Bonfig, vice-president, called for an open discussion of the possibility of current sets being rendered obsolete quickly by the new wave-lengths. Spokesmen for competitive companies answered that ultra-high frequency broadcasting would not come for three years or longer and would not affect present sets when it did.

The first consideration of the Royal Commission on cultural matters should be television and radio, Senator W. Rupert Davies told the Senate recently. Canada couldn't afford to wait too long for a report before going ahead because we are too far behind already. Nothing has been done here, even though private interests were ready to go ahead. And the few available channels were being sought by USA interests.

At least five Canadian firms are producing TV sets or are ready to get under way, writes Ronald Williams in Financial Post. But a set made to meet today's standards may be useless tomorrow. The 60 Canadian engineers who attended the convention of the International Radio Engineers in New York feel that growing USA problems will delay Canadian progress and that the CBC's position may prove to be a sound one. Williams quotes CBC Chairman David Dunton: "It's surely better to wait a few weeks or months to make sure that television will get started along the right track."

Norman Collins, TV chief of the British Broadcasting Corporation, was showing some bigwigs around and said: "Now I'll show you what British televiewers are seeing at this moment. Remember, it's just a normal program such as viewers see every day." He switched on the set and on the screen appeared these words: "Owing to a technical fault, there will be a break in the transmission."

Some Canadians are making TV briefies and selling them across the line. They may find these words by Arthur A. Engel in the Hollywood Reporter of interest to them: "The television gold rush has many, many risks but it is probably being the most discouraging for producers of video films. With little or no knowledge of the current meager market for them, they invested thousands and thousands of dollars in a variety of TV movies. Then, with high hopes and the cans under their arms, they go forth to peddle their product only to find that such little demand as does exist is strictly a low-priced buyer's market."

Horrified fascination still seems to be the attitude of the film and theatre industry to television. Will TV turn out to be a kind of a King Kong that will reduce the mighty movie edifices to rubble, a domesticated and profitable beast of burden, or a minor competitor like radio? Radio in this country, we might add, also has the jitters — which are not as severe as those of the movie industry. Efforts of the industry to get in on TV remind me of the blinded fighter who knows he has a chance as long as he can stay close to his opponent. Safety, some relief from uncertainty and even opportunity lie in those clinches.

David O. Selznick may film a group of shortened plays of The Bard of TV . . . **Winchell reminds** sportscasters that the radio trick of making a dull game to the seeing audience exciting to the listening audience "is just plain foolish" in the case of TV . . . **Vince Lunny**, in the Montreal Standard, reports a radio broadcaster being kidded about being out of a job when TV comes. "Then as long as I stay in Canada I'm good for another 20 years," he replied.

100,000th BBC Listener Greeted

Recently the British Broadcasting Corporation celebrated the issue of its 100,000th television license. The first programs were broadcast in 1932 and reached a 150-mile span. Regular TV broadcasting began in November, 1936, a couple of years ahead of the USA.

Alexandra Palace, London, became the world's first exclusive television station when it began in February, 1939. The war halted progress but when TV was resumed in 1946 there were 23,000 holders of receiving licenses.

The five-fold expansion since brought the retail price of sets down to £38 exclusive of tax.

Several persons who claimed to have had the first set were introduced over television during the ceremonies.

* * *

Six simple rules for television fans to observe if they would protect their eyesight were offered in New York by Dr. Franklin M. Foote, executive director of the National Society for the Prevention of Blindness. Dr. Foote recommended:

1. Tune the set in properly.
2. Have some general lighting on in the television room.
3. Sit six to eight feet away from the instrument.
4. Get in a comfortable position and do not look up at the set.
5. Occasionally look around the room and converse with others present to shift eye focus.
6. If eye strain persists in spite of these precautions, go get a good pair of glasses.

Dennis Day Signed

William Goetz has signed Dennis Day for the starring role in Universal-International's "Sing Your Way Out." The picture, which will be produced by Leonard Goldstein, will be directed by Maxwell Shane from his own story.

Two Prizefight Films Cause Controversy

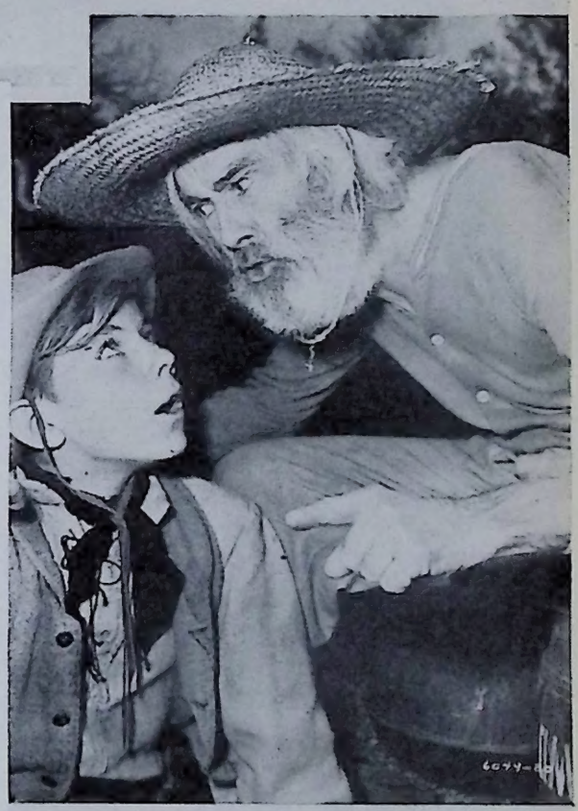
A controversy has arisen between RKO and UA because of the similarity in plot and one important scene in the former's "The Set Up" and the latter's "Champion."

Theme of both deals with the seamy side of prizefighting and common to the two films also is an important scene showing gamblers beating a fighter. RKO officials, after viewing "Champion," requested the producer, Stanley Kramer, to remake the scene and on his refusal decided to rush "The Set Up" into immediate release to beat the UA film to the market.

Paramount's 'El Paso' Cinecolor Film

WITH a cast headed by John Payne, Gail Russell, Sterling Hayden, George Gabby Hayes, Dick Foran and Henry Hull, Paramount's "El Paso" is a quick-moving action story that seems sure to satisfy all fans of Western pictures. Produced by Bill Pine and Bill Thomas in Cinecolor, the film is their first in the big-budget class and promises that others in the same category from the same duo will be worth waiting for.

Story deals with the town of El Paso in the days immediately after the Civil War and the usual troubles between law and order and organized banditry, with plenty of shooting and thrills before things are straightened out.



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